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are safe and useful" (a co-ordinate sentence in the Greek, I. v. 7); ". . . . when 'friend' has been defined; your friend being a person who tends to do for your sake those things which he thinks good for you" (to translate a *ὅτι* clause, I. v. 16); "These ascertained, their opposites are manifest; blame being derived from the opposite things" (to translate a *γάρ* clause, I. ix. 41).

A different choice of possible renderings, here and there, might have appealed to some readers as better than those which the translator adopted; but they could mostly be reduced to differences of opinion or taste in matters of interpretation. *φυλακή*, however, as the *τέλος* of *τυραννίς* (I. viii. 5) is surely not "police", but "self-preservation" or "self-maintenance."

This posthumous volume of our great English scholar will take its proper place in the splendid array of masterly translations of the Greek classics that he has left us.

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The Seven Against Thebes of Aeschylus. With Introduction, Critical Notes, Commentary, Translation, and a Recension of the Medicean Scholia. By T. G. TUCKER, LITT.D. Cambridge: The University Press, 1908. Pp. xi + 255.

We have in this edition a "conscientious interpretation of the *Septem* as a work of dramatic art and a monument of Greek literature." In the forceful translation, commentary, and critical notes, one finds constant illumination. The editor has apparently "read with alertness all Greek writing of repute." And I note with interest and satisfaction that there are upwards of fifty parallels from modern authors. In 52 five parallels are cited, besides 717, where two more appear. Nine parallel passages are cited to illustrate the *asyndeton* in 60.

In matters of textual criticism, Professor Tucker has hardly been as conservative as the statement in his preface would lead us to expect. Nevertheless, his emendations are for the most part supported by sound argument; all are possible; but some to say the least are improbable. It is by no means a difficult task for an ingenious critic to propose several conjectures for a corrupt passage, all of which will appear plausible. Two doubtful emendations that we hesitate to accept have already been pointed out by Dr. Verrall in the *Classical Review* (XXII. 247)—*παρ*, *εἶκε* (692) and *σωτηρίᾳ* (812). Of the others, some of which are convincing, I cite the following:

ἐκάστω (13), *ἑσφατοῖς* (27), *φρένας πεδί* "ὀπλόκτυφ", *ὥς* (83), addition of *δε τοί* (115), of *βαλῶν* (123), *μέν* (128), *δέ* (129), *ἐκπυκάζου* (134), *ὧδ' ἑτερόφρονι* (155), *δείξατε* (160), *τι κύματι* (193), *μυγάδα* (225), *κακκενουμένα* (317), *πρόλιφ'*

(332), σεσημάτισται (452), κλύω τῶν (553), δᾶ (554), ὄμμα (564), τελεία (751), ἀρτίφρων ὢν (763), τάδε (836), τὰδ' (886), ὅπου σφι (994), φῶ (1048).

The notes are full and instructive. Sometimes space might have been saved by excision or cross-reference. Cf. 6 with 476. Vs. 12 is rightly taken to refer to τὸν ἐλλείποντ(α) and τὸν ἑξήβον, and 17-20 correctly translated "she with her open inn, the kindly soil, bore all the toil of nurture, and bred you to found homes, bearing the shield and keeping the faith, that you might accrue to meet the present claim." Those who have visited Thebes will readily agree with Professor Tucker that it is unnecessary to follow the scholiast in his interpretation of 79—θαντάζονται ταῦτα. The combination τίς ἄρα (91) does not always "express anxiety." Cf. Eur. *Hipp.* 816. In 93, πότερα is the reading of M, which seems to me to be preferable to the emendation πότ' ἄρα. Vs. 99 is correctly explained "be concerned with." In 107 δουλοσύνας ὑπερ seems to me to stand for simple περὶ δουλείας. Cf. Lys. 12. 73 (περί) with 2. 41 (ὑπὲρ δουλείας κινδυνεύειν), and the passage cited by the editor from Demosthenes (*Ol.* 1. 5) οὐ περὶ δόξης οὐδ' ὑπὲρ μέρους χώρας πολεμοῦσιν. When one fights, it is a question of life and death, or of liberty and slavery, and the thing which makes him fight (one and the same from different points of view, or at least blended into one as the moving cause) is expressed by περί or ὑπὲρ and the genitive; περὶ ἐλευθερίας (because he wants it), περὶ δουλείας (because he does not want it). So with praying. It is δουλεία that makes the troop of maidens a ἱέσιον λόχον. In good prose θελούσας (449) cannot be said to be represented by χρηζούσας, which does not occur at all in Lysias, Isocrates, Antiphon, Lysurgus, Aeschines, Dinarchus, or Demosthenes, and only once even in Thucydides. The conjecture πεπέμφθω (for πέπεμπτ' οὐ of M, πέμπεται rec.) in 460 seems to me improbable from the sense alone, to say nothing of the fact that the perfect imperative passive is not a common form in poetry, nor in prose, for that matter, except in Plato, and even here only in the *Laws* and *Republic* to any extent. Not till we come to later Greek do we find the form in abundance. There are about five hundred examples in the whole literature, but I have not as yet found a single πεπέμφθω. This would not, of course, preclude the possibility of its employment here. 610 ποδῶκες ὄμμα is explained as = "an eye to which the foot answers swiftly." 858, a long note on μή and μὴ οὐ with the infinitive, without a hint as to the difference of feeling, though it is true that "μὴ οὐ is the more regular idiom after the negative, but the simple μὴ is very frequent."

The edition is remarkably free from typographical errors, but I note that in vs. 861 ἀτρύμονες has lost its accent. The editor does not seem to have touched on the question whether the last scene in our version is a later addition.

To conclude, Professor Tucker has given us an excellent edition of a

play which, as the edition points out, has lost "much of its tragic force" (as all Greek tragedies must, in varying degrees, for the modern world), yet a play in which we can still feel the "Aeschylean power of language with its extraordinary specific gravity, its magnificent compression, and its brilliant figurativeness, by means of which the poet brings into the modest compass of a little over a thousand lines enough matter to have furnished forth as many more in many another writer."

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Greek Architecture. By ALLAN MARQUAND, PH.D., L.H.D.
New York: Macmillan, 1909. Pp. 425. \$2.25 net.

A full and trustworthy account in English of Greek architecture has been greatly needed, most published treatises on the subject having been neither full nor trustworthy and none, so far as I know, having been both. Professor Marquand's volume, which appears in the series of "Handbooks of Archaeology and Antiquities," edited by Professors Percy Gardner and F. W. Kelsey, represents a conscientious and largely successful attempt to achieve both fulness and trustworthiness.

The plan of the book is not historical, but topical. The six chapters deal with "Materials and Construction," "Architectural Forms," "Proportion," "Decoration," "Composition and Style," "Monuments." Under these heads are set down, side by side, facts relating not only to the various periods of Greek architecture, as that term is commonly understood, but also to the profoundly different prehistoric architecture of Cnossus, Phaestus, Tiryns, and Mycenae and occasionally to the distinctively Roman developments of Greek architecture. There is nowhere a chronological table, and although the terms "Mycenaean," "archaic," "classical," and "Hellenistic" occur, these terms are nowhere defined. This almost complete effacement of the historical point of view appears to me a grave defect.

Of the 392 excellent illustrations only one, the 392^d, shows a Greek columnar building as a whole. This is Mr. W. B. Dinsmoor's restoration of the Mausoleum at Halicarnassus. The nearest thing to a complete view of a typical Greek temple, the supreme creation of Greek architecture, is Fig. 335, showing the ruined east end of the Parthenon. The whole book is concerned with details and we hardly see the wood for the trees. It will be impossible for a beginner to build up out of these scattered statements and illustrations mental pictures of Greek architecture in the large at any stage of its development. The book will have to be used as a supplement to elementary treatises of more conventional plan. It is a storehouse of detailed information and a guide to the copious literature of the subject. Indeed it goes beyond the limits of Greek architecture